

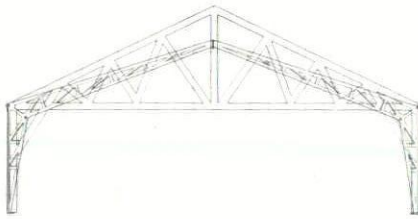
AMERICAN INSTITUTE
OF
ARCHITECTS
FEB 5 1960
LIBRARY

new mexico architect

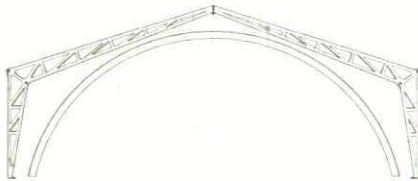


January 1960 25¢

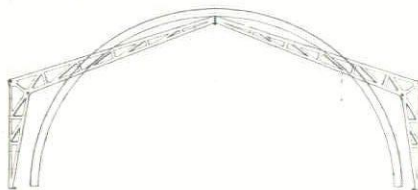
Get the Strongest, Most Versatile, Economical Post-Free
Building in the World... *Cuckler Steel Span!*



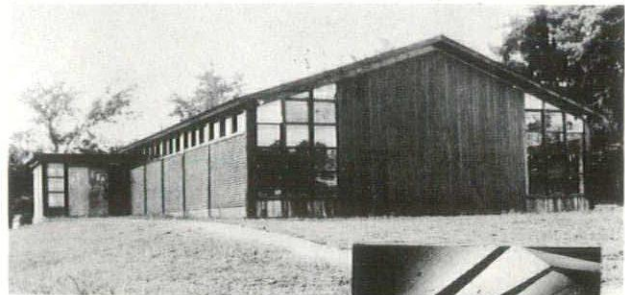
Conventional Tie Truss Compared with Steel Span



Low Arch Compared with Steel Span



Balloon Arch Compared with Steel Span



(Above) Plenty of light and sunshine for this beautiful place of worship. Cuckler Steel Span construction will house this congregation for a long, long time.



With Steel Span you do not pay for space awkward to use ... or space you should have —but did not get.

ALBUQUERQUE
Lumber company

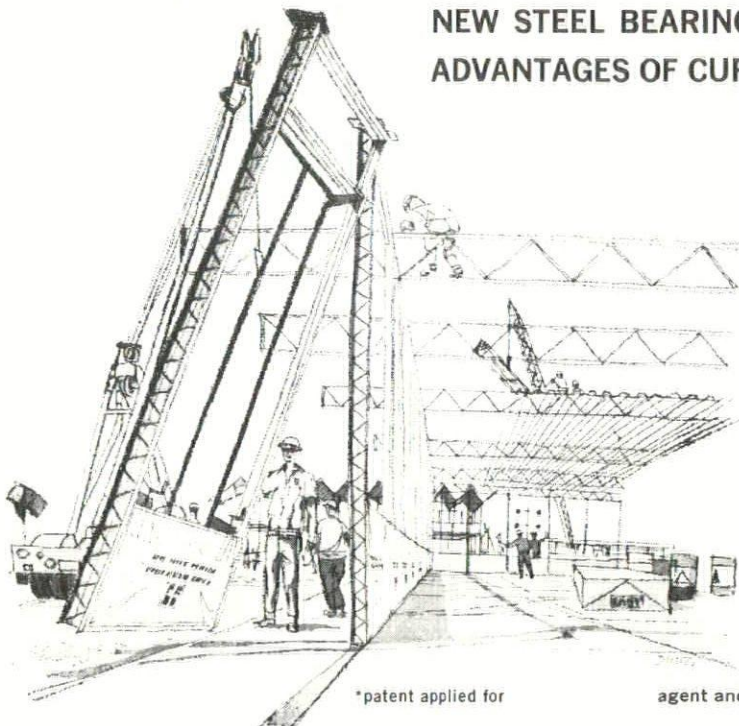
Your Exclusive Cuckler Steel Span Dealer

424 Second NW, Albuquerque, New Mexico

PHONE CHAPEL 3-1761

2

**NEW STEEL BEARING WALL* OFFERS THE MANY
ADVANTAGES OF CURTAINWALL PREFABRICATION**



An ingenious new PAC/WALL concept integrates steel open web joist with panels and fenestration to provide a finished interior/exterior, prefabricated wall unit for one- and two-story buildings.

Advantages include:

efficient use of materials • more floor space • elimination of projecting columns • very narrow column sight lines • reduction of construction time • structural analysis can provide for seismic-wind plus bearing loads
prefabrication quality control

JBC THE JOHN BARNES COMPANY
P.O. Box 131, 700 Haines Ave.
Albuquerque, N. M. • CH 7-1521

*patent applied for

agent and erector for PACIFIC CURTAINWALL, INC.



6000

The first meeting of the committee was held on January 1, 1900.

The committee was organized on January 1, 1900.

The committee was organized on January 1, 1900.

The committee was organized on January 1, 1900.

The committee was organized on January 1, 1900.

The committee was organized on January 1, 1900.

The committee was organized on January 1, 1900.

The committee was organized on January 1, 1900.

The committee was organized on January 1, 1900.

The committee was organized on January 1, 1900.

The committee was organized on January 1, 1900.

nma

the new mexico architect • volume 2 • number 1 • january, 1960

4

- 6 *Notes and News from the President*
W. Miles Brittelle, Sr.
- 8 *News*
- 10 *Notes on Readings*
David Gebhard
- 12 *Report from the University*
Don P. Schlegel
- 14 *A Glimpse into the Past*
The Baca House, Upper Las Vegas
- 17 *Joseph Wertz — Ceramic Lights*
- 20 *George Clayton Pearl*
Philosophy and Buildings
- 24 *Advertisers' Index*

*(cover—Fireplace, Pearl Residence, Tome, New Mexico:
photo by Gordon Ferguson—see page 20)*

Chapter Officers

W. Miles Brittelle, Sr., president
Philippe de M. Register, vice president
Arthur W. Dekker, secretary
John J. Heimerich, treasurer
W. Kern Smith, director
James S. Liberty, director

Editorial Board

Philippe de M. Register, chairman
Jason P. Moore
W. Miles Brittelle, Sr., ex-officio
David Gebhard, editor
James C. Phillips, Jr., advertising director

Published monthly by the New Mexico Chapter, American Institute of Architects, a non-profit organization, at 117 Quincy Street, N.E., Albuquerque, New Mexico. Subscription rates: single copy \$.25; one year \$2.00. Second class postage paid at Albuquerque, New Mexico.
Editorial Policy: Opinions expressed in all signed articles are those of the author and do not necessarily represent the official position of the New Mexico Chapter, A.I.A.

Change of address: Notification should be sent to N.M.A., 117 Quincy Street, N.E., Albuquerque, New Mexico, at least 45 days prior to effective date. Please send both old and new addresses. Editorial correspondence: All correspondence should be addressed to David Gebhard, Roswell Museum and Art Center, New Mexico. No responsibility will be assumed by the editor or publishing organization for unsolicited contributions. Return postage should accompany all unsolicited manuscripts.

Advertising correspondence: Requests for information and other correspondence should be addressed to James C. Phillips, Jr., Advertising Director, N.M.A., 117 Quincy Street, N.E., Albuquerque, New Mexico.

• •
• •
MARSHALL

**ALUMINUM
SLIDING
GLASS
DOOR**
• •
• •

UNIBUILT FIREPLACES

SPACE SAVER
Wood Accordion
DOORS

CURTITION
ACCORDION
DOORS

TALK - a - RADIO
INTERCOM

ALUMINUM and STEEL
SLIDING WINDOWS

CHAMBERS
GAS and ELECTRIC
BUILT - INS

• •
• •
CAPRI

ALUMINUM
SLIDING
GLASS
DOOR
• •
• •

Mountain States

DISTRIBUTORS

2317 CARLISLE, N.E.

ALBUQUERQUE, NEW MEXICO

PHONE ALpine 6-3437

5

American Marietta Company

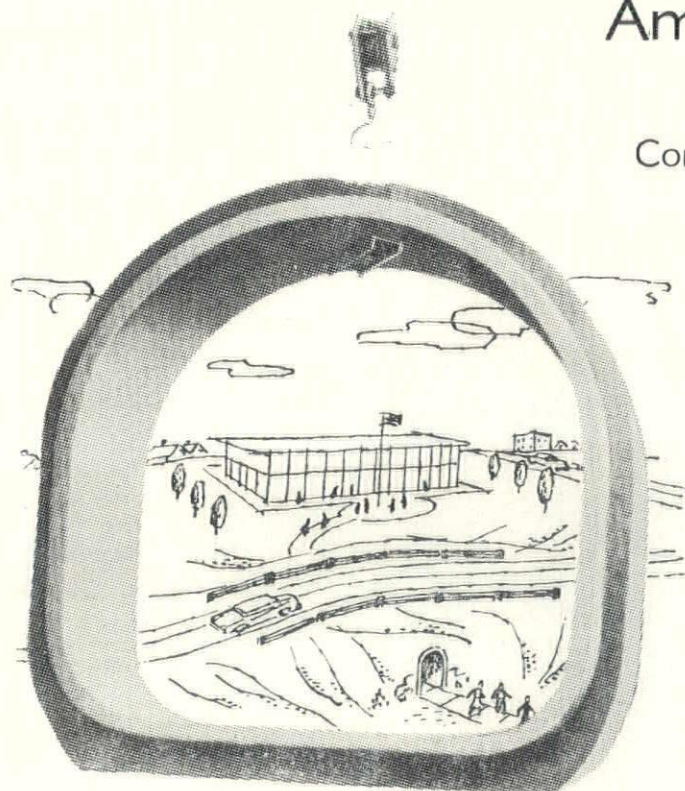
Concrete Products Division

Southwest District

HAPPY NEW YEAR

In planning your work for the new year ahead, remember American Marietta stands ready to assist you at all times. We work with architects, consulting engineers and general contractors all the way from the planning state to the finished building. Our years of experience in the use of concrete — in all its forms — can be of value to you.

2800 Second Street, SW
Albuquerque, New Mexico
Ira B. Miller
District Manager



DESERT CERAMIC CORPORATION

Specify DESERT TILE
and insure buyers
lasting beauty
with guaranteed tile
from Desert
Ceramic Corporation



PHONE CHAPEL 3-8742
POST OFFICE BOX 4086
ALBUQUERQUE, NEW MEXICO

notes and news from the president

*W. Miles Brittelle, Sr. President
New Mexico Chapter, A.I.A.*

This, the first issue of the New Year, prompts me to use this column to wish my colleagues and readers "A Joyous Holiday Season and a Most Prosperous and Meaningful 1960."

As I stated in the December issue, I would be attending a committee meeting in Washington on chapter affairs. Let me say to you now that this meeting was quite successful and most inspiring. There were 12 of 14 regional chairmen, in addition to Paul S. Hunter, National Chairman, in attendance. The agenda was quite long and it took the most of three days to complete. Activities of the various regions, along with accomplished and extended objectives, were presented, followed by discussions of and suggestions for continual work. Magazines, as published by the various state chapters, and/or state associations, were displayed, along with statements given as to their purpose. I'm glad to say to you that the "New Mexico Architect" received very much favorable comment. A "ditto" processed "bulletin", as published by the Baton Rouge Chapter, was adjudged the best in that category. In addition to its editorial content, many humorous cartoons slanted towards the profession occur, and they are very cleverly done.

Considerable discussion was held on the "Architect in Training Program" which is sponsored by the educational committee of the Institute and is one of the objectives of the national committee on chapter affairs. Mr. Robert Durham of Seattle, Washington and I were appointed as a special committee to contact Mr. Walter Taylor, director on education for the Institute, for a clarification of its purpose and ultimate successful operation. This we did and a study of these phases of the program is now being made.

A most interesting sidelight of the Conference was the annual meeting of the "Student Forum". The forum is always held in conjunction with the Conference on Chapter Affairs, as their existence and the student chapters are under our jurisdiction. There were 56 architectural schools out of a total of 70 in the nation represented by one or more students with a total of 94 in attendance. We, of the Chapter Affairs Committee, attended some of their scheduled program events with much pleasure. On Tuesday, November 24, the Committee on Chapter Affairs took the entire group of students to lunch. Tables were

continued—page 8

the superlative

MANCHESTER - PIERCE

Fireplace

*a delightful modern
version of the old
ben franklin stove*

*professional
discounts
available*



write for brochure

207 LINCOLN AVENUE
SANTA FE, NEW MEXICO
tele..... yucca 3-6948

MANCHESTER - PIERCE

In New Mexico, too...
ZONOLITE® CUTS COSTS
INSIDE and OUT!



New B.P.O.E. Lodge, Farmington, N. M.
 Architects: Farland and Phillippi, Farmington, N. M.
 Plastering Contractor: Harry Metzler, Farmington, N. M.

A recent example of economical Zonolite concrete roof deck's adaptability to modern architectural design.



From acoustical plastic ceilings to fireproof plaster walls, **Zonolite cuts costs!**

Versatile, handsome Zonolite lets you give your clients the beauty they desire . . . the economy they demand. Here's why:

- | | |
|--|--|
| 1. Fast Erection . . . saves days of labor | 5. Insulating . . . Cuts heating, air-conditioning costs |
| 2. 100% Fireproof . . . cuts insurance rates | 6. Permanence . . . no replacement |
| 3. Light Weight . . . cuts steel costs | 7. Low Original Cost . . . Less Maintenance |
| 4. Monolithic . . . no seams . . . no heat leaks | |

Write today for complete information.

FOR INFORMATION, CONTACT:

SOUTHWEST VERMICULITE CO.

1822 First St., Northwest, Albuquerque, N. M., Phone CHapel 7-2244

STRUCTURAL STEEL

**For NEW MEXICO'S thriving
 BUILDING INDUSTRY Since 1942**

Miller & Smith
Mfg. Co., Inc.
 Albuquerque, New Mexico

500 Phoenix Ave., N.W. • Station B, Box 6007

BURKE

KEYED Kold JOINT FORM

A new concrete construction product that serves as form, screed, and true cold joint, left permanently in the concrete.

SAVES: Make-up and Installation time
... labor ... money

ELIMINATES: Checker Boarding, Stripping,
Spalling, Edge Curling

GAINS: Structural Soundness and
Architectural Beauty

Burke Concrete Specialties

604 Louisiana Blvd. SE

Phone AM 8-4352

QUALITY CONTROLLED

MASTIC

TILE PRODUCTS

softstep

RUBBER TILE

Sound-softening SOFSTEP is made from high grade rubber compound ... uniform in color and physical characteristics.

Recommended for installation on or above grade over any smooth, dry interior sub-flooring. Can be safely installed on concrete underfloors in contact with the ground.

The perfect choice in flooring for the finest residences and commercial installations where quietness is especially desired.

High-gloss cannot wear off because it goes completely through the tile. Remarkably easy to maintain.

wearever

ALL-VINYL TILE

WEAREVER is tough, and durable. It's one of the strongest flooring materials available today. Yet it is flexible, resilient and completely comfortable underfoot.

Recommended for installation on or above grade. Resistant to grease, dirt, bleaches, harsh cleaners and acids.

Distributed by



PHONE DIAMOND 4-3437 P. O. BOX 1098
312 INDUSTRIAL NE ALBUQUERQUE, NEW MEXICO

formed in regional fashion with each chairman hosting the students in his region. A more eager group of youngsters does not exist. The questions that they put, with full answers and explanations expected, caused all of us to squirm, scratch our heads and attempt to hold the respect of the youngsters by answering as best we could. I was very happy to have at my table James Hunter F.A.I.A. of Boulder, Colorado, as he helped me greatly in keeping the students satisfied. Jim, by the way, was general chairman and master of ceremonies at the Student Forum.

news

John Gaw Meem, F.A.I.A. has announced his retirement from the firm of Meem, Holien, Buckley and Associates. Mr. Meem will continue to be a consultant to the firm of Holien, Buckley and Associates, and he will also continue a limited consulting and private practice.

Contemporary Architecture of New Mexico II

—The second in a series of traveling exhibitions jointly sponsored by the New Mexico Chapter, A.I.A., the Division of Architecture of the University of New Mexico, the Southwest Design Council and the Roswell Museum and Art Center will be organized during the winter and spring months of 1960. Members of the Chapter are urged to inform the committee of designs which they feel might be included in the Exhibit. Information should be sent to the Roswell Museum and Art Center, Roswell, New Mexico. The current exhibit, Contemporary Architecture in New Mexico I, has been shown in five communities in New Mexico. During 1960 it will be shown in seven additional communities in the state.

A.I.A. National Honor Awards Exhibit, 1959, has been obtained for the use of the New Mexico Chapter by its president, W. Miles Brittelle, Sr. This exhibit is available to all New Mexico Communities, and members of the Chapter are urged to make arrangements for its showing in their own cities. The exhibition features fifteen award winning buildings scattered throughout the United States.

Monarch Tile is distributed
in New Mexico by

Southwest Ceramic Distributors

a subsidiary
of

New Mexico Marble and Tile Co.

Russwin Hardware

Robco Structural

Glazed Units

Summit Brick

Arkatex Ceramic

Solar Screen

Albuquerque

BLUEPRINT COMPANY

Albuquerque's Oldest Blue Print Company — Since 1928



BLUE PRINTS • BLACK & WHITE
PRINTS • PHOTO COPIES • CAM-
ERA REPRODUCTIONS • MULTI-
LITH PRINTING



Exclusive Distributor for Keuffel & Esser

A. S. KIRKPATRICK, JR., MGR.
514 FOURTH ST., N.W. Ph. CH 3-3521

PAUL E. HEGGEM, MGR.
613 SAN MATEO, N.E. Ph. AL 5-8753

ALBUQUERQUE, NEW MEXICO

WHAT TH' HECK IS THE BUTLER BUILDING SYSTEM



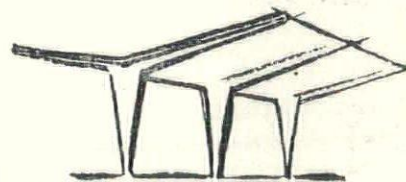
Graceful steel structurals
pre-engineered to your
client's load requirements



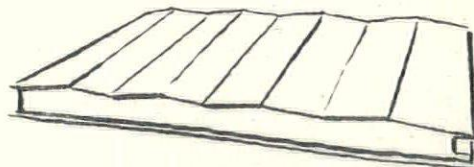
that go up swiftly
to form a framework—rigid



—yet flexible



in the design opportunities
afforded the architect.



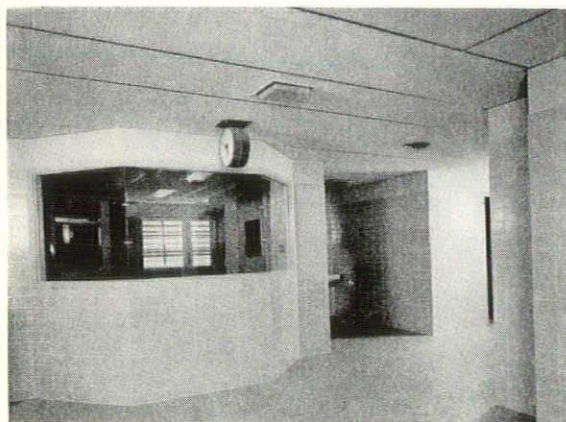
Standard widths to 120'
Wall heights from 10'
Roof pitches 1-12, 4-12

While admitting the limitations
of our system, we believe there
are times when it can serve your
client better than anything
that could be substituted
for it. For details call—

THE BANES COMPANY INC. BUTLER

Albuquerque
El Paso
Farmington
Phoenix
Tucson

View of a portion of the Monarch Tile installation in new East Texas State Tuberculosis Hospital, Tyler, Texas. Architects: Broad and Nelson, Dallas, Texas.



MONARCH GLAZED CERAMIC WALL TILE IS FIRST CHOICE IN...

Hospitals

It is elementary that cleanliness and sanitation are basic factors in hospitals.

Monarch Glazed Ceramic Wall Tile is being used in an increasing number of hospitals because it fulfills these requirements perfectly.

Moreover, it eliminates expensive maintenance, and is competitive in first cost.

These advantages have made it first choice recently in private hospitals, state hospitals, military hospitals and medical school hospitals.

We will consider it a privilege to show you the many ways Monarch Glazed Ceramic Wall Tile is being used in hospitals throughout Mid-America. Just contact any showroom or our general office.



Monarch
TILE MANUFACTURING INC.

Member, Tile Council of America

SHOWROOMS AND WAREHOUSES IN
PHOENIX, TUCSON, ALBUQUERQUE, DENVER

The Missions of New Mexico, 1776. A description by Fray Francisco Antanasio Dominguez; translated and annotated by Eleanor B. Adams and Fray Angelico Chavez; University of New Mexico Press, 1956. \$15.00

All of us who have become intrigued with the history of the American Southwest have found the missions of New Mexico to be particularly fascinating. This has been true not only in regard to the architecture of these early missions, but also for the light which they throw on the social, economic and religious organization of New Mexico in the seventeenth and eighteenth centuries. As a subject in itself the architecture of these churches has been extensively treated in *The Religious Architecture of New Mexico* by George Kubler published in 1940, but this book is now out of print and difficult to obtain.

To a considerable extent this present publication supplements Kubler's study, through the presenting of a series of "contemporary" reports prepared by Fray Dominguez, who was sent to New Mexico by his order in 1775. He was dispatched as a canonical visitor with orders to submit a "detailed report on both the spiritual and economic status of the New Mexico missions, and this entailed the gathering of much geographical and ethnographical data as well." (Author's Historical Introduction," p. xv) The main body of the book contains his report and a very detailed description of all the important missions such as Pecos, Taos, Isleta, San Ildefonso, and Albuquerque. His descriptions of the individual church buildings are as precise as anyone could ask. For example of the church structure in Albuquerque he says that it is of adobe, single naved, measures 32 varas long, 7½ varas wide and is 7½ varas high. He then goes on to outline other features such as the choir loft, the roof and its construction, the placement of its doors and windows and so forth. Similar detailed pictures are presented of each of the mission churches, together with more general descriptions of the villages or pueblos, the state of the church and its organization at each mission, and a census of the community. Fray Dominguez's basic description of the missions has been augmented by related letters and observations and documents, and a list of Franciscans and settlers who lived in New Mexico during this period. The text itself is supplemented by simple perspective drawings of each of the mission churches by Horace T. Pierce and also there are a number of early Spanish maps of New Mexico and the Southwest.

continued—page 26 readings

BLUE STREAK REPRODUCTIONS

GENE F. BARNETT, Mgr.

Formerly Rio Grande Blueprint Co.

BONDED



INSURED

- BLUE PRINTS • WHITE PRINTS
- PHOTOCOPIES • ARCHITECTS &
- ENGINEERING SUPPLIES

Pick-Up
and
Delivery

**BLUE
PRINTING**
Photocopies

TWO LOCATIONS

Branch No. 1
412 4th, NW
DIAL
CH 7-9565

Branch No. 2
128 Quincy, NE
DIAL
AL 5-8606

See American
for complete line of
Commercial Furniture

- Schools
- Hotels, Motels
- Institutions
- Hospitals
- Churches
- Clubs
- Restaurants
- Offices

ask about American's decorating
and interior design service

AMERICAN FURNITURE

5th and Tijeras NW
Albuquerque, N. M.
Dial Chapel 3-5591

**Specify the Moulding
You Want
We can make it!**

T E W A
MOULDING CORPORATION

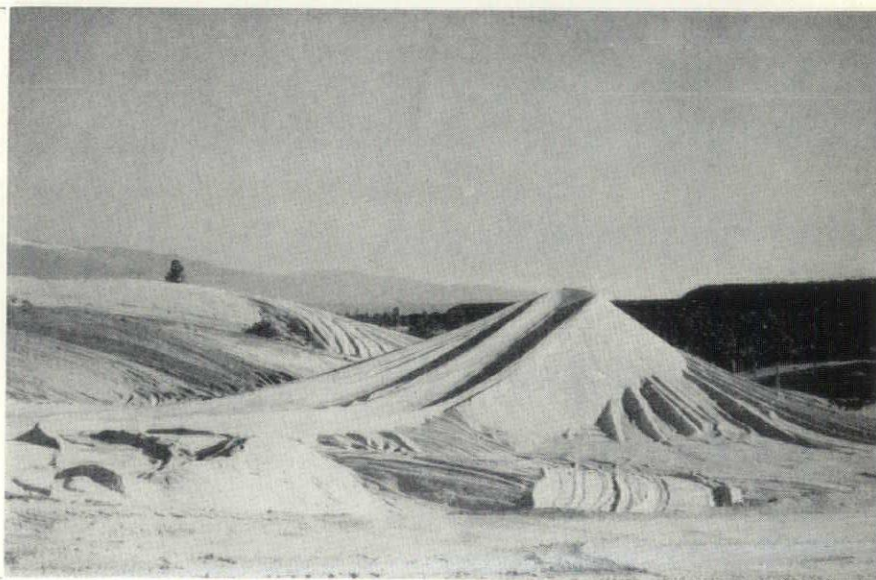
Quality Ponderosa Pine Mouldings

110 Industrial, NE
P. O. Box 6091 Sta. B

Phone Diamond 4-0332
Albuquerque, N. M.

general
pumice
corporation

santa fe
new
mexico



Regardless of their general knowledge, most people feel that the architect's function is that of a beautifier, some sort of exterior decorator, whose main forte is to dress-up a building after the engineer has resolved all the real problems. They assume this is accomplished by means of a strange sort of hocus-pocus called "aesthetics," which pertains to some dogmatic theories on balance, rhythm, proportion, composition, symmetry, or asymmetry.

This false image of architecture was created during the 19th century when we lost our sense of real values. In this period the architects superficially imposed historical, visual solutions onto all buildings. This approach became so self-centered that it completely negated function, structure, site, technology, cost, and moral responsibility. This attitude became more deeply entrenched because of a Beaux Arts system of education which was ignorantly adhered to by most schools until 1940; this educational system is the reason some architects nostalgically practice in this manner even today.

Unfortunately, even though this architectural approach has generally been discarded, the image which it created still remains in the minds of people in general. Also, the people with this image have placed architecture on the same critical basis as painting, music, and literature. Although the design elements are the same — space, structure, light, material, and construction — people in their critical appraisal completely ignore the psychological aspects, the sociological necessity and utilitarian needs which are essential to take into account in evaluating architecture. All of these elements should be orchestrated in such a manner as to resolve all the problems inherent in an architectural program. The end result of satisfying the requirements of all elements has nothing to do with applied aesthetics, but is a direct expression of the problem and its solution.

For example, let us analyse the element of space within this context. We will find that it is not the same space with which the painter is concerned. Historically, the element of space has been in a continual state of flux, and most of the protests against today's architecture stems from the fact that the concept of space has changed from a series of sequential space-cell experiences to experiences of the interpenetration and transition of fluid spatial forms, which are dynamic rather than static experiences.

We are all familiar with single space-cell rectangles which are nothing more than typical rooms with four walls, floors and ceilings, with holes punched in the walls for light and view. In most buildings, these rooms are separate and distinct spaces entered abruptly from another space of similar singularity through a small opening. From the exterior these enclosed spaces form a cube which imposes itself on the landscape. This cube has an absolute beginning and end, and reflects only a total openness and total closure.

This new concept of space architecture has been made possible through the development of glass and steel and the genius of Frank Lloyd Wright. His theory of interpenetration of fluid space and space transition has been adopted by contemporary architects. They realize that this vital spatial concept can satisfy the spiritual needs of man within the disciplines of structure, material, function, construction, place, and time. No longer does the architect have to revert to the falseness of eclecticism in order to create an emotional statement.

Space concepts are difficult to teach and more difficult to comprehend. Actually, in design they are never fully realized until one experiences the building. The sense of three dimensional space, visually created by perspective drawings, on a two dimensional surface is practically impossible for a client to understand until the design is realized in a building. He can see the design most clearly through models, but here it must be understood that the magnitude of the space will multiply a hundred times in actuality.

This very limiting medium of representing three dimensions in two can be clarified to some extent by a verbal analysis of space form, space transition, space scale, and space character. In actuality, these basic considerations are all integrated to work as one, but, in order to simplify the explanation, they will be treated separately.

SPACE FORM is concerned with the shape and size of the psychological and physical space. This size is defined by the natural landscape or by man's manipulation of physical objects (be it a tree or a brick). The uses of the physical objects change the infinite space to a comprehensible form. For example, in New Mexico we have a spacescape of undefined limits in all dimensions but down, and the infinity of this space is important psychologically in the individual's reactions to New Mexico. Some people

in this space suffer from what is known as agoraphobia, which is a sense of insecurity, insignificance and loneliness due to open spaces.

In order to resolve this feeling, we can place certain materials around the individual, defining a space which to him would be comprehensible. The problem in using the fluid space concept is that this space becomes very intangible when one wall is glass. The space in this direction is not defined for it flows through the glass; however, I am convinced that this space does not continue to infinity, but stops somewhere beyond the glass wall. The question here is — how far beyond? It is my feeling that it stops in a direct proportion to the rectangular volume subconsciously understood by the individual and suggested by the height and width of the physical objects.

An example of this theory is that if one is sitting in a space completely enclosed except for one wall being glass, the physical volume of the space is fifteen feet wide, fifteen feet long and ten feet high, but the psychological space is increased to a twenty-foot length, extending ten feet beyond the glass wall. The spatial extension is not, of course, this exact, for it varies with each individual's concept of the perfect rectangle. This psychological space form also changes dimensions due to climatic conditions (rain, snow, heat, and light).

It must be remembered that the architecture most of us have experienced was not concerned with this phenomenon, for space was always clearly defined and fixed.

SPACE TRANSITION is concerned with the interpenetration of spatial elements through transitions from one area to the next, organized in a sequential space experience.

In the past one hundred and fifty years we have been accustomed to enter a building directly from an infinite space through a door into a room of tangible definition.

In designing with space transition, the spaces are organized into a series of experiences before one enters a total enclosure. For example, in the process of entering one would pass under a canopy which defines the vertical space flow, then there would appear a low wall which partially defines the horizontal flow. The next space one might enter could have a changed form and definition of closure. Sometimes this might be a smooth series of space transitions. At other times it might be a sharp contrast. This would depend on the architect's intent in conveying a certain emotional experience. At Taliesin West F. L. Wright manipulates one through forty spatial experiences before entering the living area.

This theory of space expands the architect's palette and is the essence of architecture. No longer are buildings cubical statements with a beginning and an end, and outside and inside clearly defined. Now buildings can reach out and subtly integrate themselves into the landscape.

SPACE SCALE is the psychological relationship of an individual's emotions to the space (a sense of his own strength or weakness). This reaction is greatly affected by the number of individuals in the space, so that it becomes a fluctuating dynamic experience, giving life to the space. For example, if one person was alone in a space used as a gymnasium his response psychologically to that space would be totally different than if there were five thousand people within the same space.

The architect can establish a frame of reference to assist the individual in space scale. This is done by organizing column centers and the inherent module of materials he selects, such as block, brick, and plywood panels.

SPACE CHARACTER is the psychological atmosphere conveyed by the space, and is generally the result of the human activity within the space. For example, the same space form serving a bar would generate a very different response from that used as a church.

The architect can intensify this human response to the space form by using materials which contain within themselves certain emotional connotation such as brick, concrete, and aluminum. For example, space which is defined by stone conveys a psychological response to an individual quite different from one which is defined by steel. It therefore depends on the point of departure that the architect wishes to convey within the space.

There are many more ramifications to space architecture than are stated here, such as the time it takes one to travel through the space, the adding of color which might intensify the space form or even change it. The complexity of the subject makes a partial presentation necessary.

SPECIFY NATURAL STONE
for long lasting
beauty and enchantment

**EVERSTONE
PRODUCTS
INC.**

New Mexico's Only Exclusive Dealer
In Natural Stone

P. O. Box 8014 Station C AL 6-9518
6500 Zuni SE Albuquerque, N. M.

BETTER
Weatherstrips
Caulking
Installation
Service
Cooperation



vanguard
WEATHER FEND CO.
Leaders in Weather Protection
P. O. Box 1421
1910 Broadway NE
Albuquerque, N. M.
Phone CH 3-4361

SOUTHWEST BUILDING BLOCK

- Standard
- Split-block
- Shadowal
- Ornamental

Quality controlled . . . produced
to A.S.T.M. specifications . . .
shale and pumice units

Farmington, New Mexico

**COMMON
BRICK**

**FACE
BRICK**

**HOLLOW
STRUCTURAL
TILE**

**SCR and HOLLOW
BRICK**

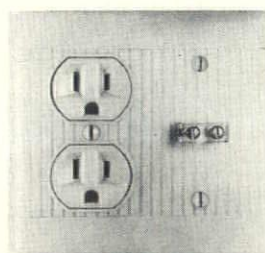
distributors for
**acme
BRICK COMPANY**

samples & literature
on request

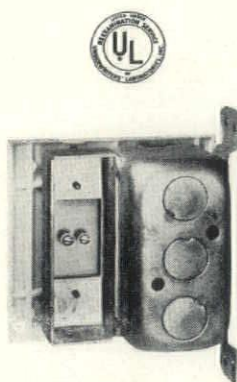
**KINNEY BRICK
COMPANY, INC.**

P. O. Box 86
Ph. CHapel 2-0246
Office at Brick & Tile Works
5 Miles South on Second Street
Albuquerque, New Mexico

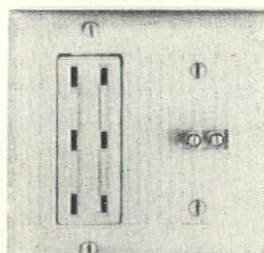
ANOTHER **TELE-JAC 1st • DeLuxe Television Convenience Outlet**



S-100 CD



REAR VIEW



S-100 CT

- Combines AC power and TV antenna outlets in a single unit at one location.
- Unit includes rough-in box with adapter assembly and finish plate with TV jack. (Receptacle is not a part of the unit, to be furnished by others).
- Available in ivory or brown for use with single receptacle (S-100 CS), duplex receptacle (S-100 CD) and triplex receptacle (S-100 CT). Also Sierraplex.
- Operates both black and white and color sets.
- Saves on installation time and material costs. U. L. listed.
- Precision machined, retensionable, brass parts for best conductivity — Clear plastic plug assures positive contact.
- Compression molded, fire resistant finish plate.
- Ideal for hotels, motels, hospitals, apartments, homes, and offices.
- Entrance to box only at top, bottom and rear eliminates hazard and possible picture interference.
- Architects, engineers and builders specify Tele-Jac TV wall plates.

A PRODUCT OF THE **TELE-JAC CO.** EL MONTE, CALIF.



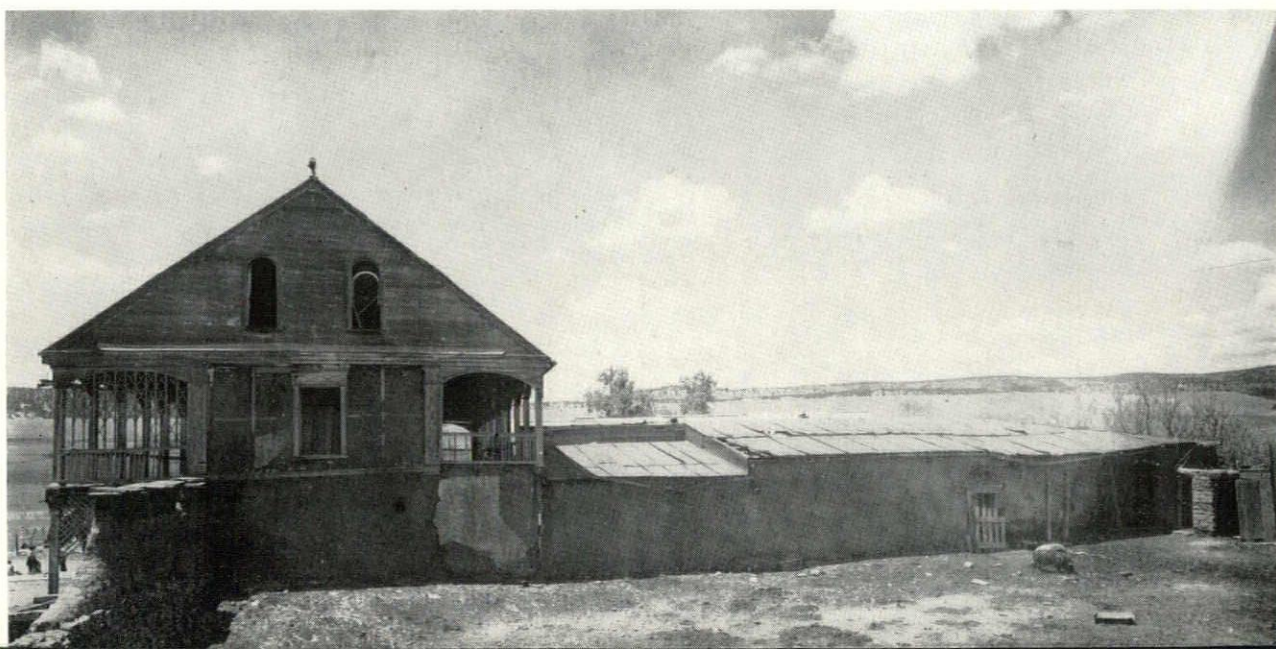
exterior—south front

A GLIMPSE INTO THE PAST - The Baca House, Upper Las Vegas

The Baca house is a two story variation of the Territorial style of the American Southwest. This house was built and probably designed by its first owner between the years 1852 and 1859. Most likely the main two story section of the house was built first and the secondary farm buildings enclosing the rear patio were added at a later date. Originally a single storied porch was carried around all sides of the patio. The classical detailing of this house is perhaps the most refined to be found in New Mexico. The delicate two storied porches on the front and rear of the house, and the four entrances which lead into the hall on both the first and second floors are far more reminiscent of Federal architecture of the north-eastern seaboard at the end of the eighteenth century, than what is usually thought of as Greek Revival architecture. The play of these refined wood details, against the simple mass of the adobe structure constitutes the basic characteristic of this house.

Photographs and drawings of this building were made available for publication through the kindness of John Gaw Meem and the Historic American Building Survey of the National Park Service. The drawings were made in 1940 by Cecil Tames, Trent Thomas, R. P. McClung and Raymond Lovelady, under the direction of Mr. Meem and Leicester Hyde.

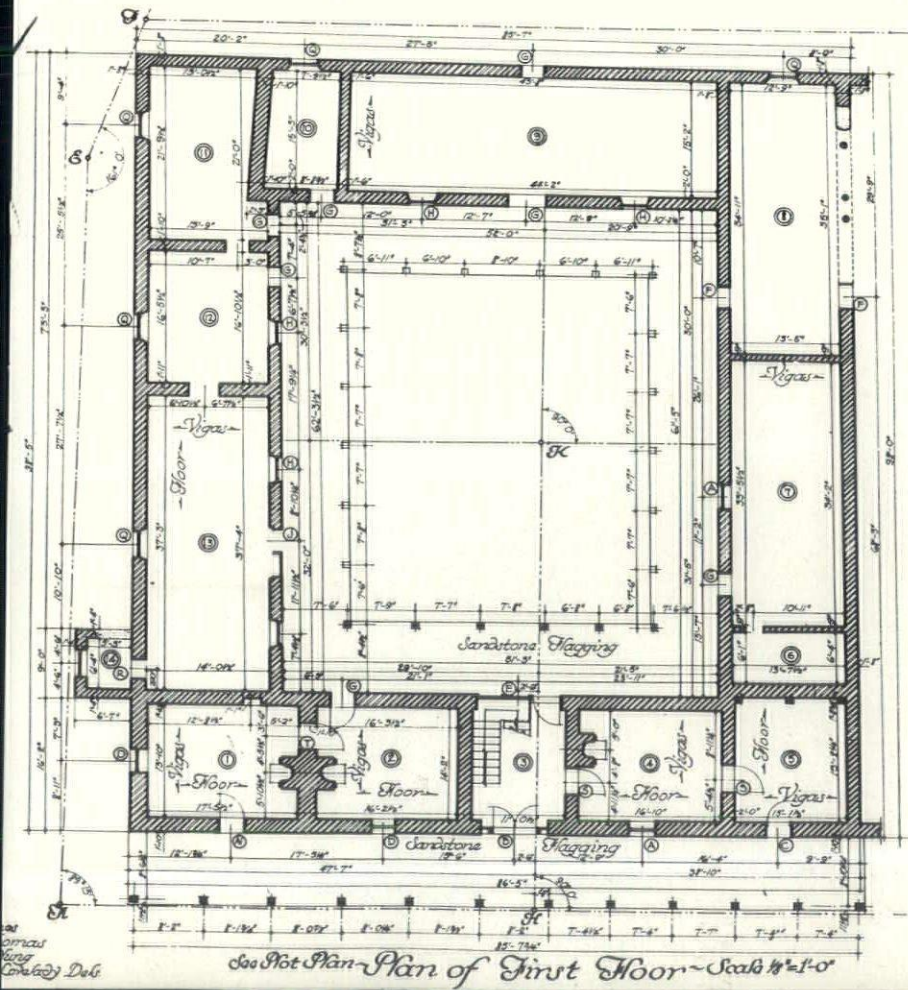
exterior—northeast side





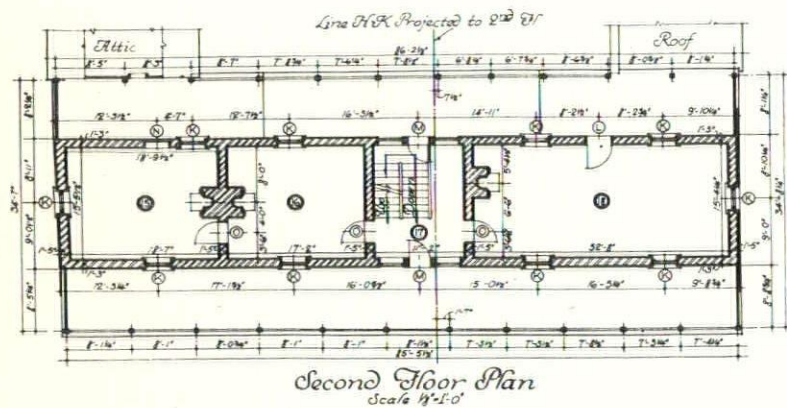
exterior—rear courtyard

15

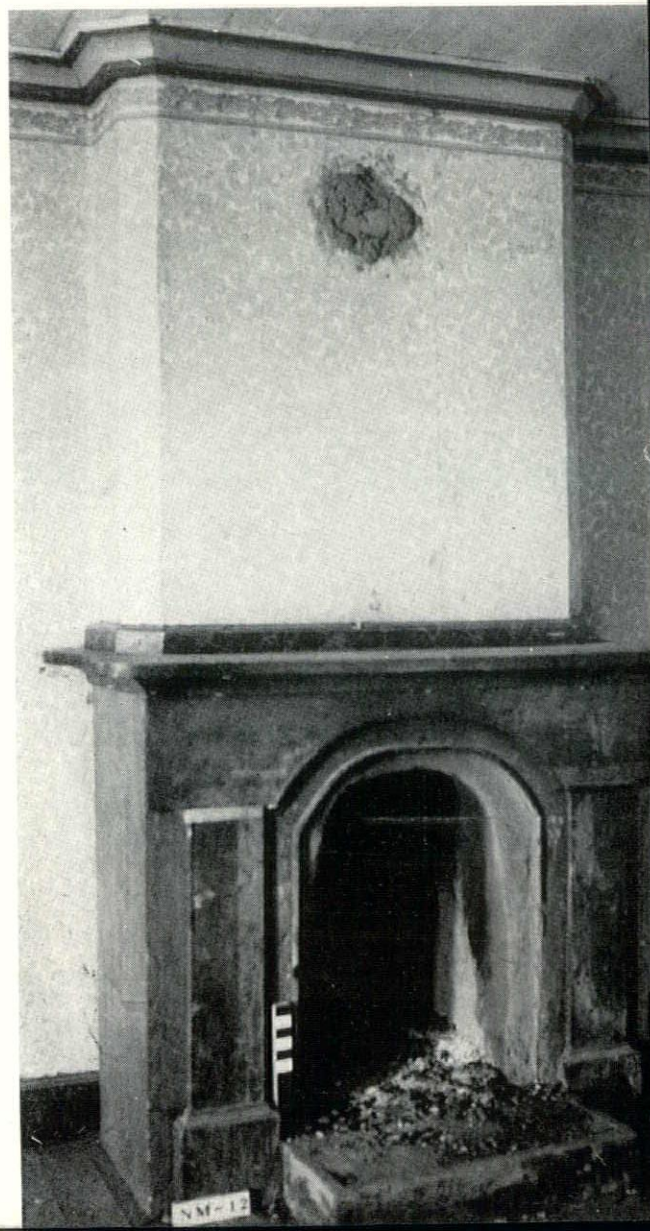




exterior—south entrance



interior fireplace, first floor



JOSEPH WERTZ ————— Ceramic Lights

As our buildings increasingly become more and more an impersonal product of the machine, architects and clients are striving to develop certain supplementary areas of design which will retain some of the warmth and irregularity of hand-crafted production. An intriguing area for such production is that of architectural lighting, which up until the present, has not forcefully asserted itself either as a result of the machine or of individual production. Certainly the ceramic lights of Joseph Wertz of Santa Fe open up a whole vista of possibilities in this area of design. In these lights one finds a subtlety of texture, of color and of form which boldly contrast with the typical precision of our contemporary architecture. Here is a hand-crafted product which could provide the needed warmth for our buildings, within a price range which would make them feasible for even the smallest of dwellings.

Since Joseph Wertz's basic interest is experimentation with materials, form and method, he has never produced these lights for commercial sale. If they are to be made available for architectural use it will be necessary for other individual craftsmen to take up their production. Unquestionably Joseph Wertz's success in the design and production of these lights has been due to his unusual dual background as a talented craftsman and as an architect of wide experience.

D. G.



17

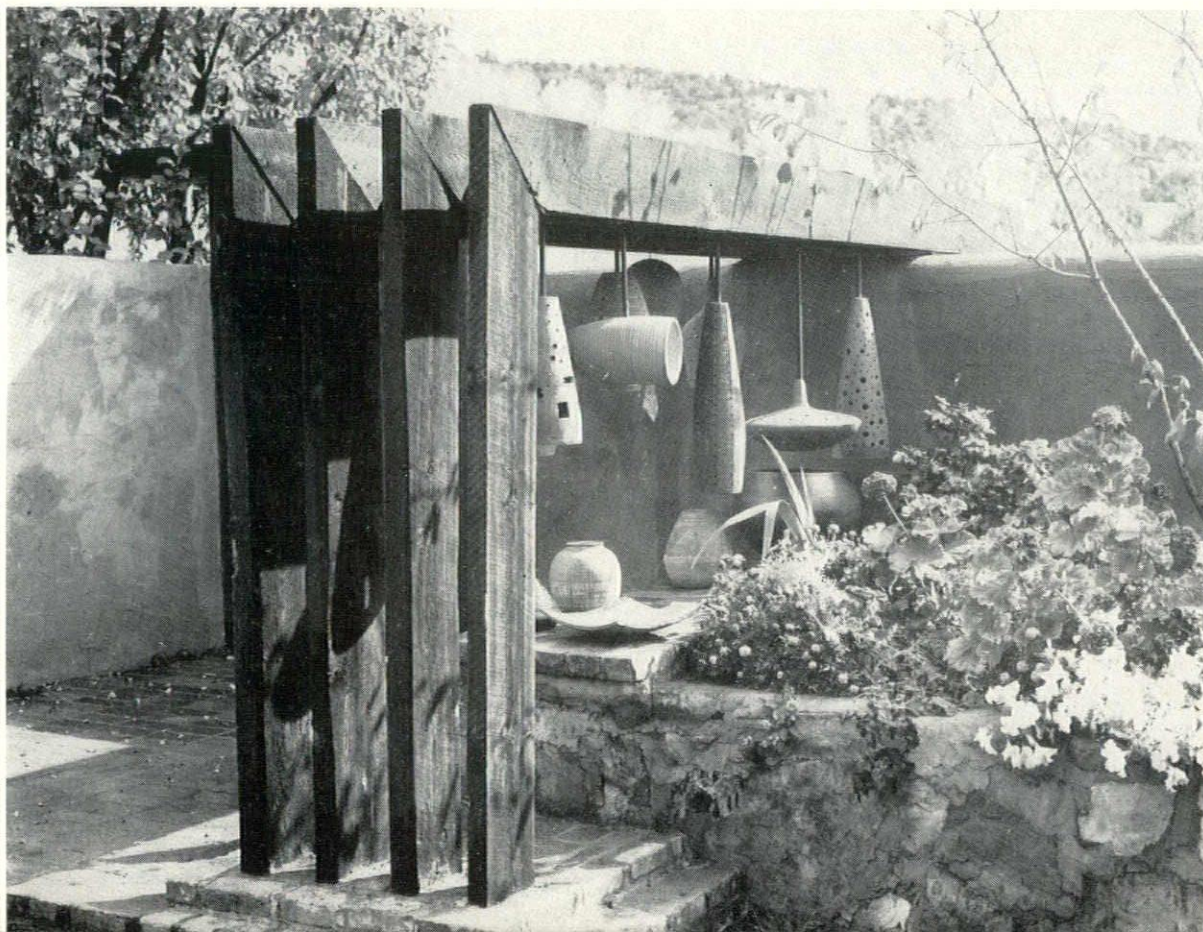
group of four lights on display at the Roswell Museum and Art Center



Wertz residence—group of lights in bed room hung on both sides of window which creates a unity between interior and exterior space. Lights become sculptural form in daylight.



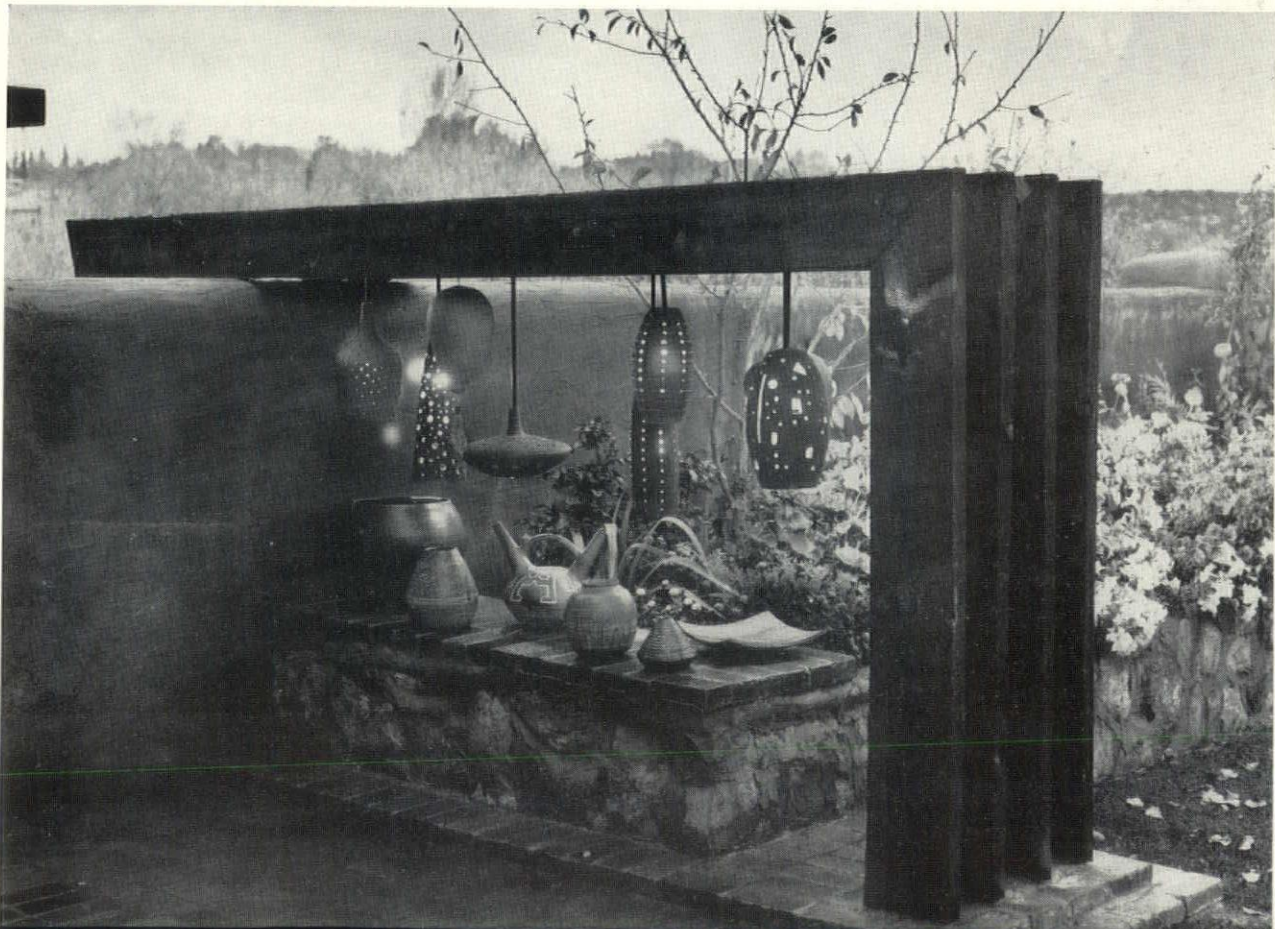
Wertz residence—group of entrance lights as seen during the day

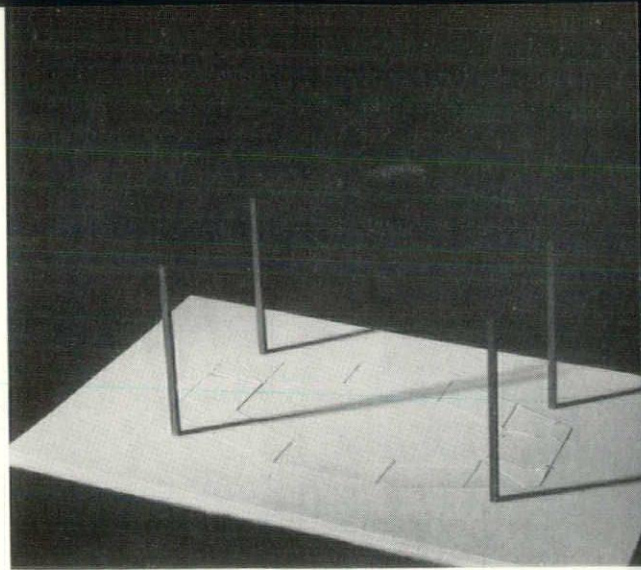
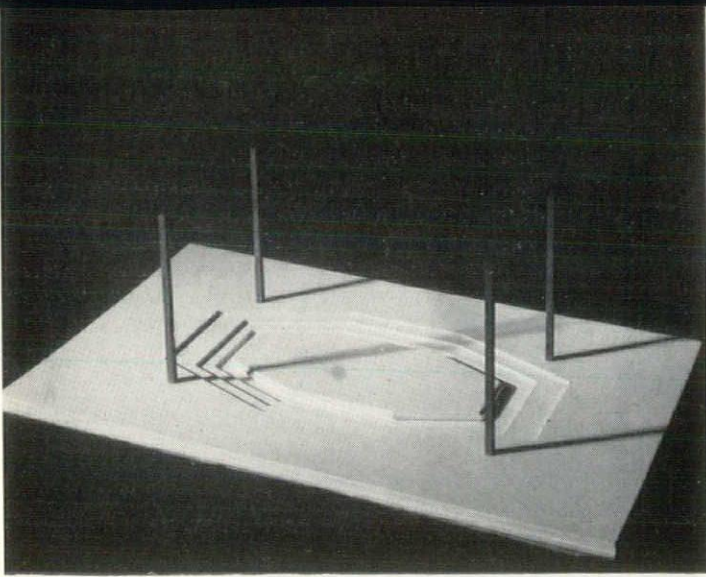




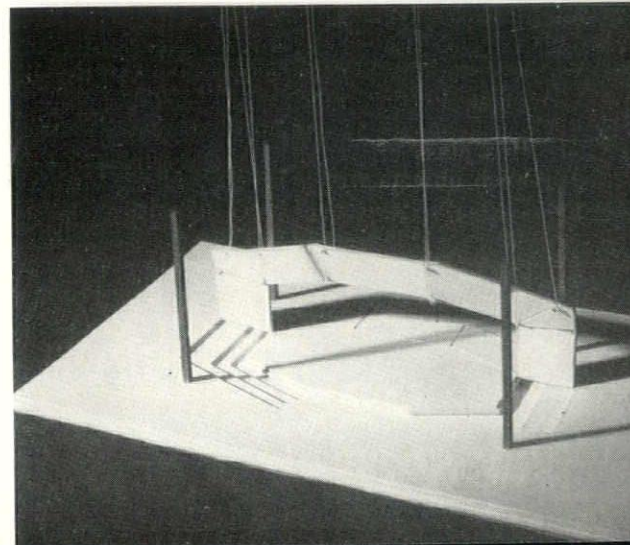
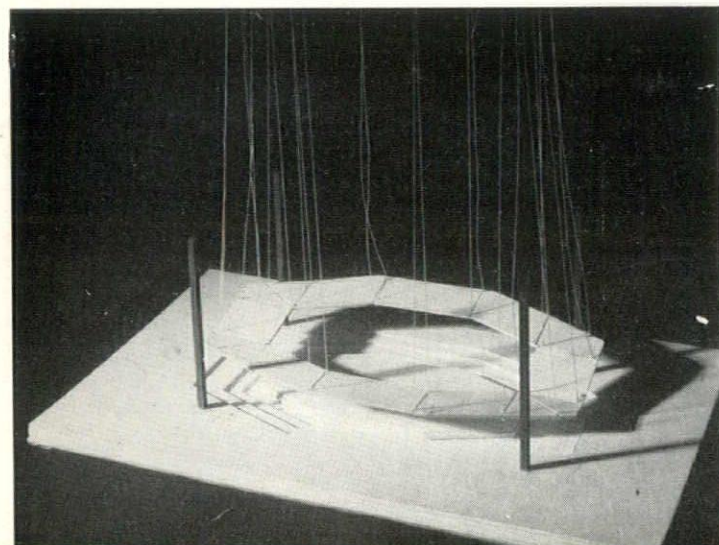
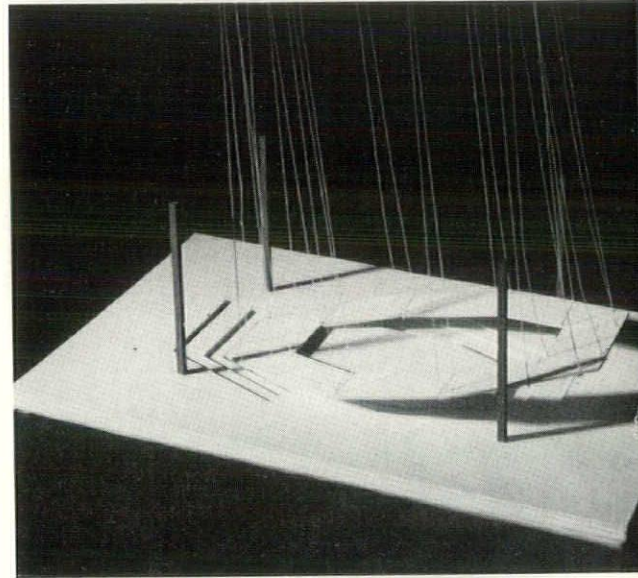
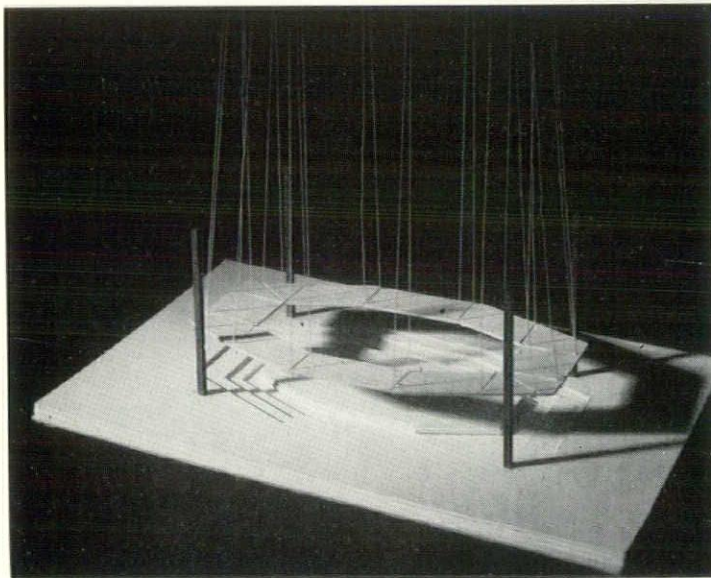
Wertz residence—same group of lights as seen to right at night

Wertz residence—same group of entrance lights as seen to right at night





George Clayton Pearl — *Project for an experimental theatre of the Department of Drama, University of Texas. This was a thesis project accomplished at the University of Texas in 1950. Non-illusion in Drama was the underlying principle which this design was based. The suspended ramp serves variously as acting area, work platform, and audience seating area. The space is defined by a continuous work area for lighting and other needs, which is supported by the four columns. The ramp itself rests over the work area when a flat floor is needed. The arrangement of the platform in these photos of the model was for a Shakespeare production.*



George Clayton Pearl--philosophy and buildings

George Clayton Pearl was born in Menard County Texas in 1924. He received his professional education at the University of Texas which he entered in 1940. His academic work was interrupted by four years in the Army Infantry during World War II. After graduating from the University in 1950 he began his architectural work with Ferguson and Stevens, in Albuquerque. In 1958 he became a partner in the firm. In addition to his architectural practice he has studied anthropology at the University of New Mexico.

I am going to express the *rationale* of my work in architecture. This is pompous of me in view of the small significance and large inconsistency of the work which I have so far done. But the attempt, I believe, is timely and obligatory, for these are days of the waning of the validity of intuitive action. Valid intuitive action sprang, I believe, from the complete aesthetic assimilation of environment. Complexity and rapidity of environmental change have destroyed this degree of understandability of environment and have forced us to abandon all *mystiques* and to search for rational architectural criteria. I do not mean to say that the architect's intuition should be entirely supplanted by his rationality. The data from which a design springs is too incomplete and too amorphous to admit of complete logical analysis and synthesis. I do mean to say that the basic directions and meanings of a design must now be determined by logic, to which the intuition must be subordinated. This high destiny, to which we have been irrevocably committed since our expulsion from the garden, is at last thrust upon us. Whether we rejoice in it or regret it is, I suppose, irrelevant, although I see much cause for rejoicing and much cause for regret. The regret is involved with the passing of the richness of myth and ceremony which we can no longer create, and the beautiful falsifications of theologies which we can no longer accept. By these has the individual been sheltered from the tragic loneliness of reality, and the bitter dilemma of moral man's inescapable existence within amoral nature. But even if for no other reason than that they are no longer effective, these opiates must be abandoned, and we cannot but feel optimism and pride at the consequent enlargement of those peculiarly human characteristics of rationality and love of truth.

Since I must reject logically those traditional and current definitions of architecture which base the category upon physical size of artifact, or degree of sophistication of the artificer, it is therefore necessary that I state my own definition of the category.

Architecture clearly belongs in the broad classification *artifact*, which includes all human constructions which result in an objective material form. Within this class of artifact, a distinction can be made between objects which pertain to a material function and objects which do not. Architecture clearly belongs to this sub-class of objects which pertain to a material function, and is therefore more closely related generically to a pipe wrench than to a bust of Julius Caesar. Another subdivision is apparently required before we can isolate architecture, yet I am not able to define the category in terms which admit Boulder Dam or an autonomous factory yet exclude pipe wrenches, coffins, top coats and coffee spoons.

I am forced to conclude that the distinction which I seek, the distinction which limits architecture to the definition of spaces big enough for people to move about in, is an arbitrary distinction, rooted in convenience and tradition rather than in logic.

My arguments are obviously oversimplified, and I am aware that the categories which I describe are not mutually exclusive. Nevertheless, I have arrived at a generic differentiation between two classes of artifacts. Architecture falls in one of the classes, and painting and sculpture fall in the other. These three and others are commonly lumped together within the sanctimonious isolation of the *fine arts*. It is vital to my point of view that a distinction be made between architecture and sculpture-painting on a basis of integral and applied subject matter. Through this distinction architecture can be seen to partake of scientific disciplines to which painting and sculpture are not subject. Although the painter and the sculptor are usually involved with a specific subject matter, the subject matter is ordinarily free to move and to change and becomes a discipline only to the extent dictated by the will of the artist. But when the architect begins his work he approaches a mass of existing and pre-determined and definitely limited subject matter which consists of purposes, materials and processes, personalities (including his own), time, place, etc. To these his skills are applied, and from these his finished product is derived. In much the same way, when an archaeologist begins an excavation the data to which his knowledge and reason are to be applied lies irrevocably determined in the objects and conditions which his excavation will reveal. For architecture is a science as well as an art. If an architect should bring to his problem subject matter which does not exist within the problem, (for example, by limiting the materials and techniques to those in use in the Thirteenth Century in France; or, as flagrantly absurd, limiting the materials and techniques to those developed in the United States after 1900; or by a podium, that buildings may be related to the sky establishing a canon that all buildings must rest upon in one of seven satisfactory ways, or that this particular building should be composed entirely of hexagonal plan elements), or if he should arrive at objective conclusions not derived from the subject matter, (for example, that prisons are noble social organisms, that it is pleasant and dignified for men to spend their workday in a completely artificial environment, that it is socially valuable to manufacture non-essentials to satisfy an artificial demand created by advertising) then his position is an undefendable as that of an archaeologist who plants an alien potsherd in his trenches for his assistants to uncover, and then bases a relation between two peoples upon

the evidence of the alien shard.

It would be objectionable to pursue this analogy between architecture and even so unprecise a science as archaeology, and except for the matter of fidelity to the existing data, I do not mean to suggest that architecture should adopt any of the methods of archaeology or any other science. All of the arts and sciences move toward the same ultimate purpose through differing materials. The materials or subject matters are the basis for the differentiation between the various arts and sciences, and it is the material which determines method. It is therefore absurd to criticize the methods of architecture for being dissimilar to the methods of any other discipline.

If we consider the condition of our architectural literature from this point of view or architecture as a science as well as an art, we ought to be startled. Our literature is revolutionary and rarely surpasses in precision or intellectual value the emotional cry "Remember the Alamo". Our literature, like our physical environment, is composed largely of isolated subjective monuments. We traditionally use words for their emotional connotations rather than for their precise expressiveness. From the Dionysian prose of Sullivan to the incoherence of Le Corbusier about Ronchamps, our primary legacy is a priestly and esoteric jargon which communicates little but excitement. We are thus prevented from sharing in and contributing to a common growing body of sound philosophical thought. Also, we isolate ourselves more and more from the consumers of architecture and rob ourselves of the one discipline which ties us most closely to reality—the critical judgment of the people for whom architecture exists. We ought to be able to explain to the people for whom it is being done what we are trying to do. And we ought to use words, not gesticulations. In these days when a distinction between faith and prejudice has become a matter for pedantic differentiation, we cannot ask our clients to accept our solutions on faith.

It has recently been said that "The function of an Architect is to produce works of art." As I interpret the probable connotation of this rubbery term "Work of Art", this statement comes close to an exact opposite of my point of view. I think of the Architect's role as being much less priestly and enormously more useful. The function of an Architect, I would say, is to express clearly man's physical environment. If the Architect's work is clear, if it expresses thoroughly and consistently the social process or situation to which it pertains, then the Architect has fulfilled his social function. Whether or not the finished work is classifiable as a "Work of Art" depends far more upon the problem than the Architect's solution of it, and is secondary to the essential point of expressiveness. There is no canon, of course, prohibiting the Architect from also functioning as sculptor, painter, efficiency expert, sociologist or applied anthropologist, if he happens to have adequate command of these disciplines, which is most unlikely. But his essential function is to express, and in our society this is a task formidable enough to challenge the capabilities of Titans.

We would have no difficulty in agreeing, I think, that rapidity of social change has been the most important characteristic of the last two or three decades. From every side come evidences that the changes which we have seen are as nothing compared to the

changes which are imminent. Within the next few decades the more than half of our world which is still essentially neolithic will probably be transformed by the industrial revolution (that is, the transition from work of hands to work of machines). The appalling differences in standards of living throughout the world must surely become more nearly equalized, producing vast changes. The increasing population alone, we should assume, will transform our world into something unrecognizable to us. The great ideological conflicts may result in the obliteration of political subdivisions and the unprecedented blending of cultural traditions into a common melting pot as we approach global unity. The effects of the scientific revolution, as contrasted to the industrial revolution, are difficult to imagine, but we would be foolish to suppose that the changes will be other than enormous.

My point of view is entirely rooted in the well-being of the individual. From this is *society* abstracted, and social goals are meaningless which are based upon anything other than the well-being of the individual participant in a society. Rapidity of social change constitutes the overpoweringly greatest threat to the individual personality. Since the change is not avoidable, we ought to be preparing for it. Under these conditions clarity of expression of the physical environment, always a cornerstone criterion in architecture, takes on enormously greater importance and causes other criteria to fade into the insignificant, or at least the secondary. In the transition from a largely naturally determined environment into one which is consciously and artificially structured by society itself, the individual's understanding of himself in his current context, every step of the way, forces such criteria as visual delight into the background.

The subject matter which I feel it is the architect's social function to express consists of purposes, materials and techniques, personalities, time and place. These elements are inseparably bound together and constitute a system of checks and balances upon each other. Since expressiveness is the goal, each should be as expressive as the others will permit.

Different aspects of purpose check the tendencies of its other aspects. The long range goal of the social organism which the building houses may be in conflict with its immediate aims, or the more rudimentary meanings of building may be in conflict with both. For example, the fact that a building exists to provide shelter may be overlooked in the architect's preoccupation with expressing the nature of what is to be sheltered, even though a sense of shelter is likely to be the most important purpose which any building has to express.

The selection of materials and techniques is largely dictated by the purposes of the building, the time, the place and the personalities involved. They, at least, constitute a second level of subject matter through which the more rudimentary elements seek their expression. Once they have been chosen, however, they become a part of the fabric of the subject matter, and the need to express them clearly exerts its influence upon the other elements.

To the extent that the rest of the subject matter is altered by the personalities involved, then those personalities demand expression. It is unquestionably an unusual architectural situation which permits the personality of the architect to become dominant. The

architect's own house is a case in point. But the dominance of the personality of the architect, which to me is splendidly expressive of the building's subject matter at Taliesin West, becomes highly questionable at the campus of Florida Southern College. Similarly, the forms of Bear Run appear to exist for their own sake and to be derived from the architect's preoccupation with a particular system of three-dimensional ornament, whereas the forms of the Guggenheim Gallery are so superbly expressive of the building's subject matter that they possess the visual integrity of the alphabet. (My impression of the Guggenheim Gallery is not derived from the completed subject, which I have not seen, but from the first model of it which I examined at Taliesin West in 1948).

Of all of the elements of an architectural situation, time is the least difficult to express. It is, in fact, very impossible not to express it. I cannot remember seeing an eclectic building which was not easy to date, and the dating does not require careful scrutiny but merely a glance. There are a few cases to the contrary, of course, as, for example, Williamsburg, where a vast budget was available. I do not mean to suggest that it would be valuable to try to prevent the expression of the time element in a work of architecture. On the contrary I am deeply interested in the preservation of those buildings which clearly express a time other than our own, not only from an historical point of view but also because by contrast they help us to understand our own time. I would like to distinguish between preservation and restoration, however. One wishes to preserve his grandmother for as long as she lives. At her demise, however, he would not send her out to a taxidermist and then arrange her in a life-like pose in the parlour. It is one thing to devote our energies to the preservation of the genuine and quite another to involve ourselves with the restoration of that which is consequently unreal.

Of all of the elements of the subject matter of architecture, none is so difficult to express as the element of place, and none whose existence seems so certain to decrease. I view with personal melancholy a world in which a sense of place ceases to matter. Through a sense of place, culturally, we understand our own cultural traditions and forebearers. Through

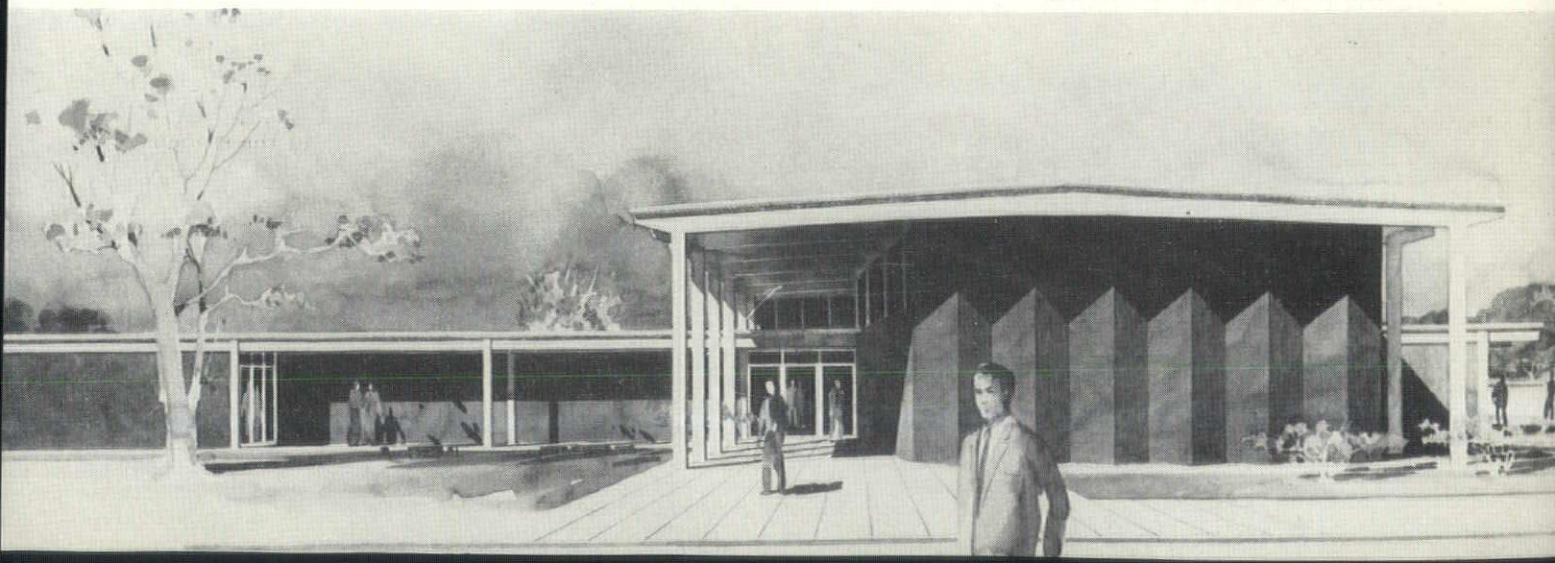
a sense of place, climatically, we understand our own relation to nature and to animality. The blending of all cultures and the loss of our own cultural individuality may some day cause any architectural expression of a particular culture to become completely superficial. The perfection of mechanical equipment may some day reduce to superficiality any architectural expression of climate or geographical location. But as long as it is worthwhile to travel, as long as there is any genuine difference between being in New Mexico and being in Rome, the element of place exists and demands expression.

When one is fortunate enough to work in an area which has a genuinely regional architectural tradition, then, if we agree that a sense of place is desirable, it should be easily achievable by simply repeating the forms and materials of the indigenous tradition. But a sense of place may not be had at the expense of the expression of time, purpose, materials and techniques, hence reconstructions of the Palace of the Governors or the pueblo churches become architecturally shallow and irrelevant.

I have not meant to say that these elements of purpose, time, place, etc., are to be equally weighted in all architectural problems. In a specific problem some of them may almost cease to exist as a discipline. Thus place becomes relatively unimportant in my project for an experimental theatre, and time becomes relatively unimportant in my own house. In the Guggenheim Gallery purpose subordinates all the other elements, and in Taliesin West personality is dominant. But none of the elements can ever be entirely silent, and I believe that it is the social function of an architect to weigh accurately and express truthfully each element.

The subject matter from which my own house is being derived contains several points which should be stated. I live in Tomé, thirty miles south of Albuquerque, where adobe blocks are the most available and least expensive building material. I take delight in the simplicity and understandability of the material, and I physically need the hard manual labor which building with heavy masonry provides. The prunings from our apple orchard provide adequate firewood to last through the winter, and I like the labor of cutting it. In building this house I began with three de-

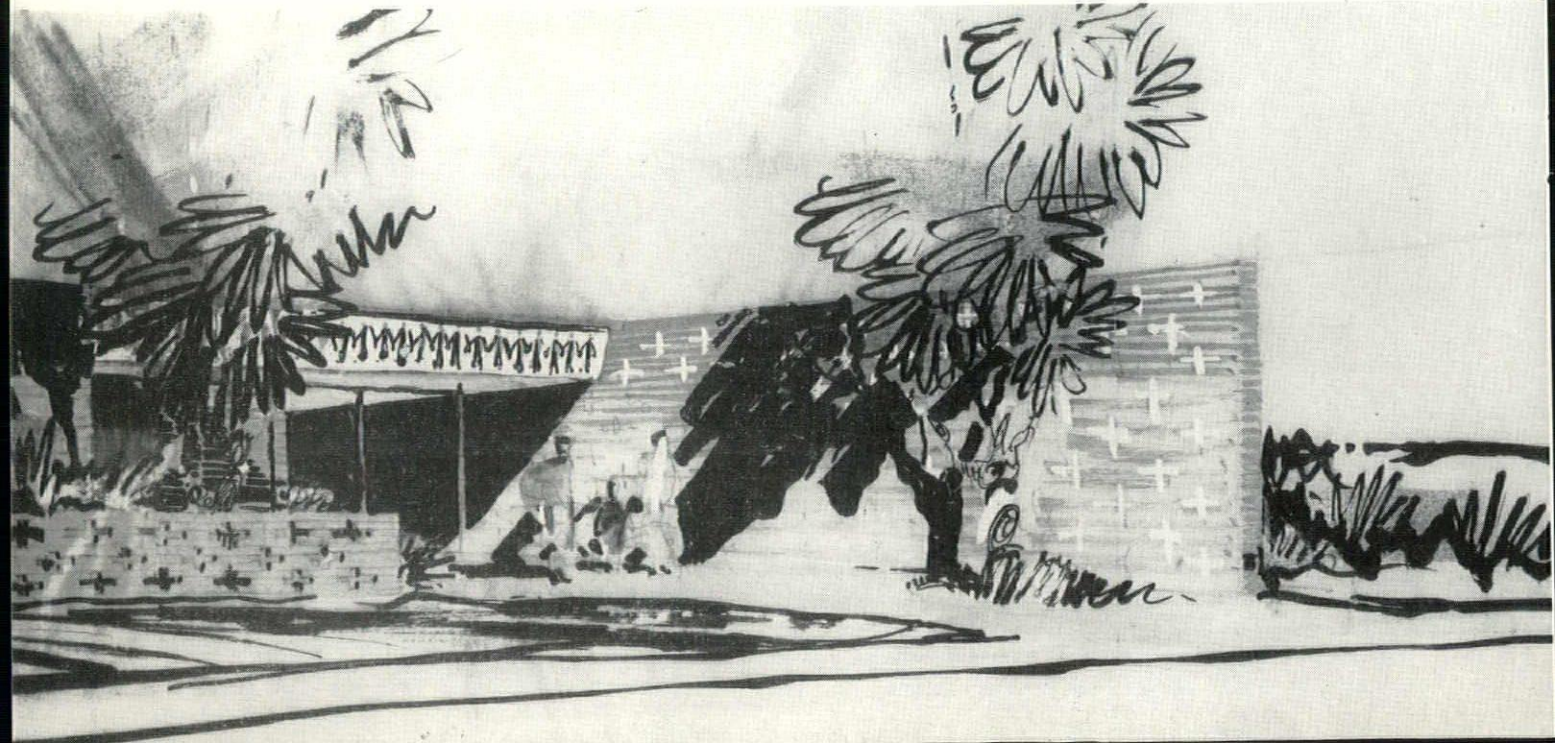
*Carpenter's Hall for Carpenter's Local Union 1319
Albuquerque, New Mexico
Ferguson, Stevens, Mallory and Pearl*





*Community Building for the Pueblo of Laguna, Laguna, New Mexico
Ferguson, Stevens and Associates;
Robert G. Mallory and George C. Pearl Associates*

*The Blue Cross Building, Albuquerque, New Mexico
Ferguson, Stevens, and Associates; Robert G. Mallory and George C. Pearl Associates*



cayed buildings, closely grouped together and have utilized as much as possible of the existing work.

In my house I have tried to express some of the problems of myself, not of society. The budget, however, is low enough to be acceptable even to Thoreau. The primitive satisfactions of manually constructing shelter for my family and myself are great. The point which I wish to make, however, is that none of the machines which we have invented have made obsolete the work of our own hands. On the contrary, our machines have enormously increased our leisure and have likewise reduced us to physically sedentary work days. Our machines have thus provided us with the problem of boredom, and the problem of the weak white arm. It does not necessarily follow that every man should build his own house, but it is clear that golf provides only a partially satisfactory answer.

In relation to the *system* which I have tried to describe, the Blue Cross Building was, indeed, done a long time ago. There are three things which I would like to say about the building.

First, the painted ornament was, I feel, a false step in a nevertheless fruitful direction. That is, painted ornament or plain surfaces can, I believe, become enormously valuable, and, so long as it does not damage the understandability of the surface to which it is applied, is philosophically as acceptable as it was in the Sistine Chapel or the facade of the church at Santo Domingo. Painted ornament can be used to clarify the purpose of the building. It is also one of the ways in which a sense of place can be heightened without sacrifice of sense of time. At Blue Cross, however, I missed the mark on all counts. The Navajo ceremonial figures were unsuitable in scale and flagrantly irrelevant in subject matter. At close range they are decorative but startlingly confusing as to what they mean in relation to the insurance company. From as far away as the viewer in a passing car they are so ineffectual as to do nothing but add grayness to an otherwise admirably white expression of thickness of roof structure.

Second, in retrospect I can now see that the patterning resulting from negative and positive projections of concrete block crosses, despite the obvious pertinence to the building's subject matter (at which one is inclined to snicker), partakes of a trend which has now

become so unhappily widespread. A few days ago in Phoenix I heard an architect urging a concrete block manufacturer to make more shapes for projections and recesses — "No one is interested any more in just a plain concrete block." Now it seems to me that this revolt against the 8 x 8 x 16 concrete block is a denial of a part of reality and is involved with the artist's ancient tendency to falsify — to force what is into the shape of what is not. In one sense, ours is a concrete block culture, and the 8 x 8 x 16, logically bonded course by course, is the clearest expression and the most you can get out of it. We begin with the plain block wall and descend from there to the point where the "wallness" is lost in the superficialities of stacked bond and tortuous projections.

Third, most of all I regret the specific handling of the South wall, which is carried out beyond the enclosed space to form an accentuation of the entrance. To an extent this expression was merely a fashionable form of the day, and even of today in fact, although now "old hat." But despite its career as a cliché, the form has some distinguished precedents and cannot be flippantly dismissed. (e.g. Mies Van Der Rohe's Barcelona Pavilion, Frank Lloyd Wright's Winkler and Goetsch House, and the atrium of the church at Laguna). My use of the form is undefendable in that I was in part trying to destroy the expression of the building's enclosed space, a simple cube which I seem to have been unwilling to accept. But in part the form was a reaching out of the building toward a tie with its environment. The projected wall stops brutally short of the property line, as all such projected walls must. In cities, particularly, it is the property line rather than the designer's feeling for organic termination which stops the wall. The wall should continue until it ties together our fragmentary physical environment into unity. The essential point is that our physical environment is fragmentary and disconnected and structureless. Whether or not I regret it concerns me greatly as an individual participant of the society but should not concern me at all as an architect. My job is to express, not conceal, the disconnectedness and to allow a consequently informed society to change itself, if it chooses and if it can.

George Clayton Pearl

ALBUQUERQUE TESTING LABORATORY

Sub-soil Investigation
For Structural Foundations
Laboratory Analysis and
Evaluation of Construction Materials

532 Jefferson St., NE — P. O. Box 4101
Phone AL 5-8916 — Albuquerque, N. M.

PUBLIC

AND

PRIVATE

Settings

FOR

DISCERNING CLIENTS

by appointment

WITH

Eckerts'

CONTRACT INTERIORS



INCORPORATED

JO ECKERT HUBER, A.I.D.

3215-25 Central Avenue, East

Alpine 6-9800

readings—continued from page 10

As with many of the University of New Mexico Press publications the book is sumptuously designed and printed. The only reservation which this reviewer would make is that it would have been more helpful for the general reader if the author's historical introduction could have presented a broader and more detailed historical picture of this period. But this is really a minor criticism when one considers the book as a whole. *The Missions of New Mexico, 1776*, should certainly find its way into the library of all those interested in the early architecture and history of New Mexico.

David Gebhard

advertisers index

Albuquerque Blueprint Co.	9
Albuquerque Lumber Company	2
Albuquerque Testing Laboratory	24
American Furniture Company	11
American Marietta Co.	5
The Banes Co., Inc.	9
Blue Streak Reproductions	11
Burke Concrete Specialties	8
The Centerline, Inc.	6
Desert Ceramic Corporation	6
Don J. Cummings	27
Eckerts'	13
Everstone Products, Inc.	13
General Pumice Corporation	11
Harry I. Davis Co.	24
Jay Gear, Inc.	25
John Barnes Co.	2
Kinney Brick Co., Inc.	13
Lavaland Heights Block Co.	28
Miller & Smith Mfg. Co., Inc.	7
Monarch Tile Mfg., Inc.	10
Mountain States Distributors	5
New Mexico Marble and Tile Co.	9
Southwest Building Block	13
Southwest Vermiculite Co.	7
Stryco Sales, Inc.	8
Tele-Jac Co.	24
Tewa Moulding Corporation	11
Vanguard Weather Fend Co.	13
Welch-Erwin Corporation	27

The **HARRY I. DAVIS** *Company*
BUILDING SPECIALTIES ENGINEERING PRODUCTS
P. O. BOX 4055 • ALBUQUERQUE, NEW MEXICO
718 Carlisle Blvd. SE

Established 1923

A business
built through
service and integrity

THE
**DON J. CUMMINGS
CO.**

proudly

Announces

**THAT WE ARE IN OUR
NEW QUARTERS**

3600 square feet of warehouse and office
space located at

2712 CARLISLE, N.E.

PHONE AM 8-3329

*We are now carrying a sizeable inventory
of Builders Hardware, Hollow Metal Doors
and Frames, and Accessories*

We feel that our new facilities will enable
us to improve our service to the construc-
tion industry through engineering and con-
tract sales of metal building products.

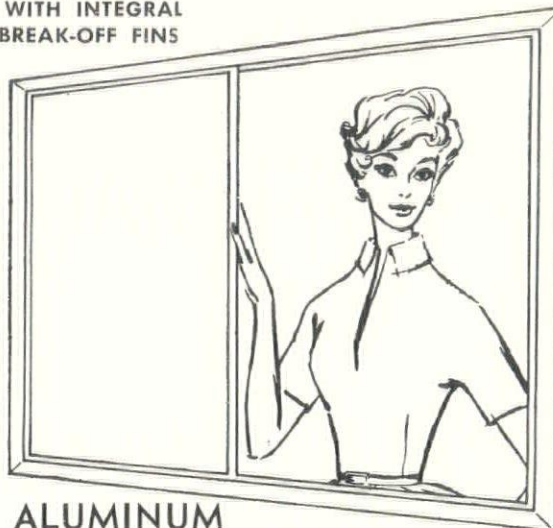
*You Are Cordially Invited to Drop In and
See Our New Facilities.*

Don J. Cummings -- Vernon A. Johnson

DUNAWAY

IT'S NEW

WITH INTEGRAL
BREAK-OFF FINS



**ALUMINUM
HORIZONTAL & SLIDING
WINDOW UNITS**

Designed to protect against
New Mexico's dust and wind.

Fabricated to fit any type construction:

Brick Veneer	Solid Brick
Frame	Concrete Block

**Welch-Erwin
Corporation**

Pohne CHapel 3-6638

P. O. Box 681

Albuquerque, N. M.

27

Among Our Plastics . . .

EXECUTIVES' DESKS

and

CONFERENCE TABLES

Custom Built

To

Your Requirements

JAY GREAR INC

1222 Edith NE

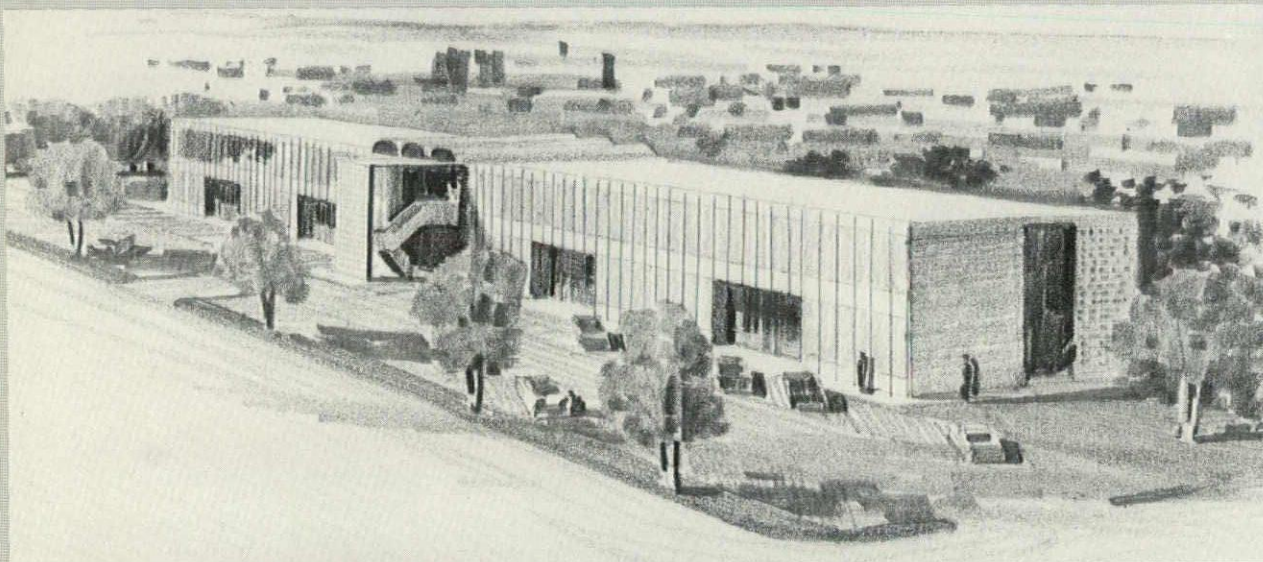
CHapel 7-0131

Mr. George Pettengill
American Institute of Architects
1735 New York Avenue, NW
Washington 6, D. C.

Bulk Rate
U. S. Postage

PAID

Albuquerque, N. M.
Permit No. 186



Office Building for Mr. Joe Weeks, Albuquerque, N. Mex.
Architects: Kruger, Lake and Henderson, Albuquerque, N. Mex.

*Better buildings at lower cost with **RAPIDEX**®*
adaptable to all types of New Mexico architecture

What are the money-saving qualities of Rapidex?

No erection delays due to weather; no waiting for curing.

Can be installed at the rate of 3,500 square feet per day.

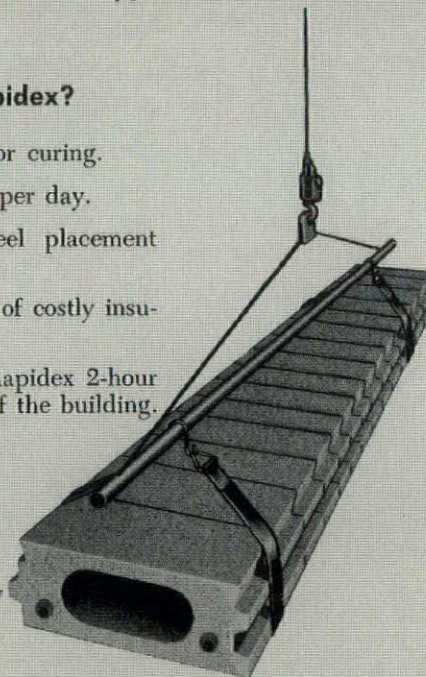
Eliminates shoring, forming and reinforcing-steel placement needed in solid slab construction.

High resistance to heat loss. Can save a full inch of costly insulation.

Lowest insurance rates. Take advantage of the Rapidex 2-hour fire rating to save your client money for the life of the building.

What are the bonus values of Rapidex?

- Balanced sound control
- Practically ageless
- Approaches zero maintenance
- The perfect combination of function and beauty



RAPIDEX®
*the functional
concrete system
for floors and
roofs that helps
you build faster
better and at
lower cost!*



RAPIDEX® DIVISION OF

LAVALAND HEIGHTS BLOCK CO., inc.

515 COORS BLVD., S.W.

ALBUQUERQUE, N. M.

CH 7-0423